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SEVENTEENTH-CENTURY NEWS IS EDITED BY J. MAX PATRICK FOR MLA DISCUSSION GROUP VI & IS DEVOTED TO ALL ASPECTS OF THE 17C. It is not profit-making & has no formal connection with Queens College or any other institution. The DEADLINE for the next issue is August 15. Contributions should be typed in single spacing on a reasonably black ribbon, preferably in ink, with 50 letters and/or spaces to the line or as near to that figure as possible without exceeding it.

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A SELECT LIST OF RECENT BOOKS OTHER THAN THOSE REVIEWED IN THIS ISSUE

Aberdeen Council Letters. Vol. III. Ed., Louise B. Taylor. (Deals especially with the middle years of the 17C). Oxford University Press, 30s.
Bell, Walter George. *Great Fire of London in 1666*. With 41 illustrations. Revised Ed. N.Y.: Macmillan, \$5.00.
Bell, Walter George. *Great Plague in London in 1665*. With 40 illustrations. Revised Ed. N.Y.: Macmillan, \$5.00.
Boven, Frank C. *Wooden Walls in Action* (Accounts of naval engagements fought by wooden-walled ships.) N.Y.: Staples.

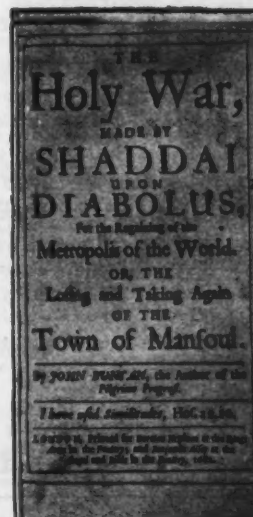
Craigie, Sir Wm. *A Dictionary of the Older Scottish Tongue*. From the 12th Century to the end of the 17th. Part XIV: H-HEW. Oxford University Press, 50s.
Deihl, Gaston. *Vermeer*. Transl. from French by L. Norton. (Hyperion Miniatures). N.Y.: Macmillan, \$0.59.
Digby, George F. Wingfield. *French Tapestries from the 14th to the 18th Centuries*. With intro. & notes. Bedford Colour Bks. No. 6. London: Bedford, 7s.6d.
Dryden, John. *Dryden's Poetry, Prose & Plays*. Ed. Douglas Grant. (Reynard Library). Harvard U.P. \$4.25.
Dunshie, Kenneth Holcomb. *As You Pass By*. (A panoramic picture of New York in the 17C, 18C, & 19C.) New York: Hastings House, \$10.00.
Dutton, Ralph. *Age of Wren*. (British Art and Building Series). New York: Clarke, Irwin, \$8.50.
Fellowes, E.H. Orlando Gibbons & his Family: *The Last of the Tudor School of Musicians*. N.Y.: Oxford U.P. \$2.
Friedrich, Carl Joachim. *The Age of the Baroque, 1610-1660*. (Rise of Modern Europe). N.Y.: Harper, \$5.00.
Fussell, G.E. *The Old English Farming Books from Fitzherbert to Tull, 1523 to 1730*. London: Crosby, Lockwood and Son, 12s. 6d.
Garvan, A.W.B. *Architecture & Town Planning in Colonial Connecticut*. Yale University Press, \$7.50.
Green, A. Sir Francis Bacon: *His Life and Works*. Denver: Allan Swallow, \$4.00.
Hampshire, Stuart. *Spinoza*: A critical exposition of the more important doctrines. Penguin Books, 65¢.
Higham, Mrs. Florence May. *Lancelot Andrewes*: A study of an English churchman. N.Y.: Morehouse-Gorham, \$1.50.
Hiscock, W.G. *John Evelyn & Mrs Godolphin*. London: Macmillan, 20s.
Lebeque, R. *La poésie française de 1560 à 1630*. Paris: Sédès.
Leech, Clifford. *John Webster. A Critical Study*. London: Hogarth Press, 6s.
Meyer, Ernst H. *English Chamber Music*. (New Issue). London: Lawrence and Wishart, 30s.
Morrison, Hugh. *Early American Architecture (to the National Period)*. N.Y.: Oxford U.P., \$12.50.
Muriel, John St. Clair (Simon Doves, John Lindsey, pseud.) *Wren: His Work & Times*. N.Y.: Philosophical Lib. \$6.00.

Nuttall, Geoffrey F. Richard Baxter and Philip Doddridge: *A Study in Tradition*. Lond.: Oxford U.P. 3s.6d.
Passmore, John Arthur. *Ralph Cudworth: An Interpretation*. N.Y.: Cambridge U.P. \$3.00.
Phares, Ross. *Cavalier in the Wilderness*: the story of Louis Juchereau de St. Denis, explorer & trader. Baton Rouge: Louisiana State U.P. \$3.50.
Raiziss, Sons. *The Metaphysical Passion*. U. of Pa. Press. \$5. 12th C. applications to modern poets.
Redlich, Hans Ferdinand. *Claudio Monteverdi: Life & Works*. Transl. K. Dale. N.Y.: Oxford U.P. \$5.00.
Spinoza, Benedict de. *The Chief Works*. Transl. & notes by R.H.M. Elwes. N.Y.: Dover Publ. \$3.95.
Tillyard, E.M.W. *English Renaissance: Fact or Fiction*. Baltimore: John Hopkins Press. \$3.00.
Wedgwood, C.V. *Montrose* (Brief Life Series), London: Collins, 7s.6d.
--Thos. B. Stroup & Albert W. Fields, Kentucky.

Readers are urged to send review copies of books and offprints of relevant articles to *Seventeenth Century News*, Queens College, Flushing 67, N. Y.

We apologize for cramping our text. We cannot afford to space material more generously than at present, on our budget. Help us to get advertisements & new subscribers so that we may publish a NEWS that is more easy to read than this is.

Editorial Assistant: Herschel M. Sikes. N. Y. U.



ABSTRACTS

Edited by
Charles C. Mish
Maryland

DRYDEN: John Dryden's *His Majesties Declaration Defended*, London, 1681; intro. by Geoffrey Davies. AUGUSTAN REPRINT SOCIETY 23 (S.IV, no. 4, 1950)

Internal evidence, more than anything else, reveals that Dryden contributed to the anti-Whig propaganda of the spring of 1681. Urges the reader to examine, in that order, *His Majesties Declaration*, *A Letter from a Person of Quality to his Friend*, and Dryden's *His Majesties Declaration Defended*. If a perusal of these tracts is followed by a reading of *Absolon & Achitophel*, it follows that "while both *the Decl. Defen.* & *the Lett.* were written to win converts to the royal cause, the first was designed to weaken the Whig party & the 2nd to take advantage of a tide that had turned to ruin the Whig leaders."

NICOLE: "An Essay on True & Apparent Beauty in which from Settled Principles is Rendered the Grounds for Choosing & Rejecting Epigrams" by Pierre Nicole; transl. & with intro. by J.V. Cunningham. AUGUSTAN REPRINT SOCIETY 24 (S.IV, no. 5, 1950)

Nicole's Essay precedes an anthology of epigrams, the *Epigrammatum delectus*, a Port-Royal textbook published at Paris in 1659 & adopted soon after by Eton College, where it was used in the 6th form. In the Essay Nicole presents an exhaustive account of the system he used in selecting & rejecting epigrams for the above anthology, furnishing the reader with abundant examples, both good & bad, to illustrate each point covered. The introduction by the translator succinctly & lucidly summarizes Nicole's purpose as 2-fold: "to serve morality & promote judgment."

--M. Charles Culotta, UCLA

REES: Mace, H. "Old Bee Books." *BOOK HANDBOOK* 2(1951-52), 206-10.

Includes references to Chas. Butler's *The Feminine Monarchie*, 1609, & Sam. Purchas' *Theatre of Politicall Flying Insects*, the latter containing an Appendix "Meditations & Observations, Theological & Moral upon that Subject." --Albert C. Hamilton, Cambridge.

DRYDEN: Brower, Reuben A. "An Allusion to Europe: Dryden & Tradition." *ELH* 19(1952), 38-48.

"By creating his unique satirical mode, Dryden reaffirmed important European values, while engaging the most lively concerns of his readers."

--Lalia Phipps Boone, Florida

CORYAT: Rebona, Piero. "Un eccentrico viaggiatore inglese del primo Seicento." *ENGLISH MISCELLANY* (Rome), 2 (1951), 85-93.

Accepting the conventional view of the Crudities as a foolish work, the author finds in it typical "manierismo" and "concettismo."

--George B. Parks, Queens Col.

DISSOCIATION OF SENSIBILITY: Cruttwell, Patrick. "The War's & Fortune's Son." *ESSAYS IN CRITICISM* 2 (1952), 24-37.

The earlier 17c's balanced "metaphysical" way of regarding the military hero with mingled admiration & criticism was destroyed by the Civil War; from the Restoration on, men could look at the hero in two ways, but in only one at a time: he was the subject of either inflated panegyric or sterile debunking.

--Charles C. Mish, Maryland.

CHARACTER BOOKS: Croston, A.K. Review of *A Strange Metamorphosis of Man*, ed. Don Cameron Allen, *RES* 2 (1951), 280-81.

Annotated ed. of one of the most attractive of the 17c Character books, one in which non-traditional subjects like animals, birds, & plants are treated in the traditional form. --Lalia Phipps Boone, Fla.

RYMER: Zimansky, Curt A. "A Manuscript Poem to Thomas Rymer." *PQ* 30 (1951), 217-220. Prints hitherto unpubd. poem in answer to Rymer's *Short View* & discusses its relation to other criticism of Rymer's tract. --Oliver Steele, Virginia

ETHEREGE: Rosenfeld, Sybil. "The Second Letterbook of Sir George Etherege." *RES* 3 (1952), 19-27. Description of the 2nd & final letterbook kept by Etherege during the last 10 months of his envoyship in Ratisbon. Since the last letter in it is dated 9/19 Jan. 1688/9 it extends knowledge of his author's life but does not clear up the mystery of his life & death in Paris. --Lalia Phipps Boone, Fla.

LOVEDAY: Huntley, Frank L. "Robert Loveday: Commonwealth Man of Letters." *RES* 2(1951), 262-67. Throws light on the translator of La Calprenede & accounts for his popularity in literary circles of the late 17c. Five eds. of his *Letters* within 30 years indicate that he deserves more recognition than has been given him. --Lalia Phipps Boone, Fla.

Book Review John Gerard, S.J.

John Gerard. *The Autobiography of a Hunted Priest*. Trans. from Latin by Philip Caraman. Intro. by Graham Greene. N.Y.: Pelligrini & Cudahy. 1952. \$3.50.

While gentle Shakespeare indulged the sensuality of Venus & Adonis, & Spenser dallied in the court of the Faerie Queene, Roman Catholic missionaries to England were being captured, tortured, hanged, drawn, & quartered for propagating their faith. John Gerard of the Society of Jesus was ordered by his Superiors to write an account of his eighteen years in England. He wrote it in unadorned Latin in 1609. Father Caraman's translation of it reads like a novel &, for convenience, has been divided into paragraphs and chapters like one.

Father Gerard was a gentle soul, brave, patient, & resourceful. Posing as a man of the world, devoted to cards & hawking, he watched for likely converts & with incredible rapidity persuaded men & women, usually of wealth & influence, to turn to Rome. In many cases they joined holy orders; not infrequently they lost their property & their lives. One lady was stretched over a pointed rock & loaded with stones until she died. A young man was sentenced to hard labor under the lash. Gerard found him like Milton's Samson, "working the great treadmill" in Bridewell prison, "dripping with perspiration."

Gerard himself, after frequent dangers, was captured & tortured:

...they put my arms into iron gauntlets & left me hanging by my hands... All the blood in my body seemed to rush up... & I thought that blood was oozing out from the ends of my fingers... The pain was so intense that I thought I could not possibly endure it.

But he remembered that he was in God's keeping, & "from that moment... the physical pain seemed much more bearable." A thrilling escape was effected. He kept out of politics & devoted himself fully to his spiritual mission, but the complications of the Gunpowder Plot forced him to depart from England.

Anti-Catholics will scoff at Gerard's naiveté, but even they will find it hard not to be moved by the sincerity with which he describes miracles: how a Protestant mocked Romanists at St. Winefred's well & was stricken with paralysis, how a relic of the Cross saved a man from death in a duel, & how a miraculous likeness of the martyred Father Garnet appeared on a straw splattered by his blood. Certainly, Catholic & Protestant alike will find this a moving and fascinating autobiography. JMF

LONDON TIMES LITERARY SUPPLEMENT

SHELDON: Review of Robert S. Bosher's The Making of the Restoration Settlement (Dacre). LTIS, 2,606 (Jan. 11, 1952), 29.

"...detailed narrative of the events which between 1649 & 1662 led to the restoration of the Prayer Book & the startling reversal of the fortunes of that Church order...for which it stood." Notable for the portrait of Sheldon who "stands in the tradition of the great ecclesiastical statesmen..."

This review was responsible for a valuable series of letters by H.R. Trevor-Roper, Hugh Macdonald, & W.J. Brown on the subject of Sheldon's character; see LTIS, 2,609; 2,610; 2,611; 2,613.

WREN: Review of Ralph Dutton's The Age of Wren. (Batsford). LTIS, 2,608 (Jan. 25, 1952), 71

"Mr. Dutton's book puts Wren & his contemporaries into the right proportion one to another....on the whole he has given [this period] the treatment it deserves."

CONGREVE: Review of Kathleen M. Lynch's A Congreve Gallery (Harvard). LTIS, 2,608 (Jan. 25, 1952), 79. Lively portraits of members of the Congreve circle, including Jos. Kealty & Rob. Fitzgerald.

DRYDEN: Review of Douglas Grant's Dryden: Poetry, Prose and Plays (Rupert Hart-Davis). LTIS, 2,609 (Feb. 1, 1952), 94.

A good group of selections, accurate text, attractive format. But Grant's introduction is brief and marred by inaccuracies and vague generalizations.

EVELYN: Review of W. G. Hiscock's John Evelyn and Mrs. Godolphin (Macmillan). LTIS, 2,610 (Feb. 8, 1952), 106.

Tells the story of Evelyn's friendship with Margaret Blagge from her twentieth year until her death. About 1/2 the text is letters publ. for the 1st time.

MARVELL: Blakiston, Noel. "Andrew Marvell at Eton" LTIS, 2,610 (Feb. 8, 1952), 109.

2 signatures of M. show that on Aug. 3, 1654, he witnessed authentication of 2 leases at Eton.

VAUGHAN: Stead, Wm. Force. "Some Unknown Verses by Henry Vaughan." LTIS, 2,610 (Feb. 8, 1952), 116.

Additional evidence of a connection between V. and Games Jones suggests that V. wrote the anonymous epitaph on J. in Llansantffraed church.

PRINTING: Shields, Alcuin. "Seventeenth-century Pamphlets." LTIS, 2,612 (Feb. 22, 1952), 141.

3 pamphlets relating to a controversy between six members of the Stationers Co. & their opponents during 1652 give some evidence that 1,500 was the usual no. of copies in a single impression at that time.

See also replies by Stanley Gardner & H. Jahn McLochlan (LTIS, 2,614) suggesting that this figure needs to be treated with reserve rather than with respect. --J. A. Bryant, Jr., Vanderbilt.

NOTES AND QUERIES

BUTLER: Kulischek, Clarence L. "Hudibrastic Echoes in Swift." NAQ, 196 (1951), 339. Hudibras I. i. 127-8 & II. 1-2 upon An Epistle to a Lady, 95-6.

SWIFT: Mundy, P. D. "The Ancestry of Jonathan Swift." NAQ, 196 (1951), 381-87.

Traces pedigree from John Barbett of Canterbury. Wm. Svyfte (d. 1567), Barbett's son-in-law, is earliest known male line ancestor of Swift. Full genealogy.

BROWNE OF TAVISTOCK: Grundy, Joan. "A Note on William Browne of Tavistock." NAQ, 196 (1951), 419-421. Britannia's Pastorals, II, 343-52, based on Holland's Pliny; B. P., II, 353-78 based on Holland's Historie of the World.

MARVELL: Proudfoot, L. "Marvell: Sallust & the Horatian Ode." NAQ, 196 (1951), 434.

2 last lines of ode recall Sallust's "Nam imperium facile eis artibus retinetur quibus initio partum est," & the whole Sallust passage, Bellum Catilinense, II, 3-6, has interest as a commentary on the Ode.

DRYDEN: Johnson, Maurice. "Dryden's Note on Depilation." NAQ, 196 (1951), 471-472.

Restores note 7 & a phrase from note 8 (translation of the 4th Satire of Persius) expurgated from the chief editions of Dryden's verse since the 17C.

DRYDEN: Mundy, P. D. "Dryden's Dominican Son — Sir Erasmus Henry Dryden, 5th Bart." NAQ, 196 (1951), 472-3. Records errors in otherwise valuable article in June 1951 issue of Blackfriars.

GILBERT & SWIFT: Sampson, Ed. C. "Gulliver's Travels Book III." NAQ, 196 (1951), 474-475.

Adds passage from Wm. Gilbert's De Magneta to that previously suggested by Marjorie Nicolson & N. Mohler as source for mechanics of the Floating Island and Balnibarbi.

TEMPLE: Williams, Harold. "China to Peru." NAQ, 196 (1951), 479.

Occurrence of phrase in Wm. Temple's Of Poetry has been noted. Johnson's source may have been Temple's essay Of Popular Discontents.

SUCKLING: Price, Geo. R. "A Reply to Suckling's 'Why So Pale and Wan.'" NAQ, 196 (1951), 559-560.

Huntington Lib. copy of 1638 Aglaure contains MS poem in margin, a line-by-line reply certainly copied & probably composed by John Viscount Brackley.

RETCHFORD: Woolf, H. B. "A Note on William Retchford." NAQ, 197 (1952), 9.

The Old English scholar may be the same W. Retchford whose religious translations & enlargements are entered in the British Mus. Cat. of Printed Books.

SPRAT: Jones, H. W. "Thomas Sprat (1635-1713)." NAQ, 197 (1952), 10-14, 118-123.

Corrections & additions to Courtney's DNB account.

COTTON: Burian, O. "Sir Robert Cotton and Richard Knolles." NAQ, 197 (1952), 31-32.

Prints Knolles' 1609 letter to Cotton requesting aid in publ. 2nd ed. of Historie of the Turkes (1608).

KYNASTON: Turnbull, G. H. "Sir Samuel Hartlib's Connection with Sir Francis Kynaston's 'Museum Minervae.'" NAQ, 197 (1952), 33-37.

Extracts from Hartlib's papers, esp. his Ephemerides relating to K's academy, which presumably ended w. K's death, 1642, but possibly as early as 1639.

RUGGE: Rosenbaum, Morton. "Another account of the Great London Fire." NAQ, 197 (1952), 37.

Description of 1666 fire from unpubl. Diurnal of Thomas Rugge, possibly drawn from a news-sheet.

QUARLES: Skelton, Robin. "Francis Quarles." NAQ, 197 (1952), 50.

Attributes to Q. the poem signed F. Q. & interpreting the emblematic frontispiece of Arthur Warwick's Spare Minutes; or Resolved Meditations and premeditated Resolutions, posthumously published 1637.

HUNT & DRYDEN: Sensabaugh, George. "A Note on Wit." NAQ, 197 (1952), 50-51.

Digression on wit in Hunt's anti-Tory Postscript (1682) attacks use of wit in political dispute, probably because D's Absalom & Achitophel had damaged the Whig case against the succession of York.

COLLIER FORGERIES: Race, Sydney. "John Payne Collier & His Fabrications." NAQ, 197 (1952), 54-56.

More discussion of the Collier & Cunningham forgeries with special suggestion that Collier himself wrote "The Mountebank's Mask," wh. he publ. in 1848 as having been found in the Duke of Devonshire's lib.

GARENCIERES: Smith, Leslie. "Notes on the Garencieres Family." *N&Q*, 196 (1951), 559-560. See *N&Q*, 194:216, 283. Of interest chiefly because the 1st of that name to live in England was Theophilus (1610-80), translator of the prophecies of Nostradamus (1672); his son, also Theophilus, wrote a work of religious instruction published in 1728.

DRAMA: Bowers, R.H. "The Masque of the Four Seasons" (Egerton MS.2623). *N&Q*, 197(1952), 96-97. Collier erased from MS, an endorsement still visible under ultraviolet light because "Chirke Castle 1634" was a later date than he liked for a chronology of masques and performances.

--Kester Svendsen, Oklahoma

DONNE

Doniphan Louthan. *The Poetry of John Donne. A Study in Explication*. New York: Bookman Associations. 1951. 194pp. \$3.50.

According to the blurb, this examination of Donne's poems "rejects the stuffiness of traditional literary studies in favor of an easy informality." We learn, for example, that "Donne had no delusions about seduction by gobbledygook"; that "Donne the voluptuous hedonist grew up to be Donne the voluptuous saint"; & that he was "no Moll Flanders who became pious on becoming too old for wickedness." Clearly Dr. Louthan has departed somewhat from his Yale dissertation directed by Cleanth Brooks. Indeed, "this essay makes no pretence of being a high-powered product of the New Criticism."

Dr. L. is not concerned with establishing the canon of D's poetry (though he does not hesitate to correct Grierson). Explication of a selection of poems in order to clarify meaning & set up cautions against misreadings is his main goal.

Chap. II analyzes the Weeping & Mourning Valedictions & *Elegie XVI*. Chap. III, "Off with that Girdle!" is concerned with sensuous imagery & is free of prudery. Three poems which "utilize the 'dialectical mode' -- 'Flea,' 'Ecstasie,' & 'Satyre II' -- are then considered. Chap. V contends that D's combination of secular with sacred love "is inadequate proof of either revolt against Petrarchan or Platonic poetry or ideal masochism on D's part, or even heavy paradox." Finally, the problem of sex & high seriousness is explored.

Louthan's lash cuts even the greatest Donne scholars: they are spanked for overreading, subjectivity, & outright error. He has left himself open to counterblows. Some scholars, irritated, will ignore him; others will be stimulated. After all, gadflies are valuable in criticism as well as in Athenian philosophy. JMP

The passage below is from "The Crosse" & occurs in John Cave's transcripts of Donne's poems made about 1620. Grierson in his edition of the poems remarks that such manuscripts have for Donne's editor at least the same interest & importance as the Quartos have for the editor of Shakespeare.

*Cross and comfort, Concupiscence of will
Be counterpoise of (cross) fit name full
Cross na than sith but cross the self in all
Then dole & Grief of Christ, which, I am full
within & without, which were long hardly
That (cross) pictures made and in more seen
That (cross) children with a cross are.*

Herbert M. Umbach. *The Prayers of John Donne. Selected & Edited from the Earliest Sources, with an Essay on Donne's Idea of Prayer*. New York: Bookman Associates, 1951. 109pp. \$2.50.

Dr. Umbach (Valparaiso Univ.), despite a paucity of early evidence, believes that "essentially... Donne's prayer ability & aptitude were lifelong." Certainly as priest D. advocated & practiced sincerity & dignity in praying. The spiritual meditations here collected & group reveal "the articulate individual rather than the official cleric."

In Donne's view, the best prayers are sincere, important, communal & premeditated; their content is particular rather than general; they do not rely on angels or saints; they are intended for God, & being God-centered, should be free of prolixity, pride & ostentation.

This volume throws little, if any, new light on D. The grouping & annotating of the prayers may be of use to a few scholars, but the book is chiefly valuable for the average man who loves Donne & for the Christian who wishes to participate with Donne in devotion to God. JMP

Mayhead, R. Review of J.B. Leishman, *The Monarch of Wit / John Donne*. *SCRUTINY* 18 (1951-52), 241-44. Finds that Leishman, in spite of explicit good intentions, constantly lets biographical concerns smother critical evaluations. --Charles C. Mish.

Atkinson, A.D. "Donne Quotations in Johnson's Dictionary." *N&Q*, 196 (1951), 387-388.

A table of 384 quotations, 62 of which are the only illustrations to their Dictionary words. Johnson misquoted & abbreviated D., as was his practice with most authors. --Kester Svendsen, Okla.

MILTON

L'ALLEGRO: The Opening Lines of L'Allegro: Serious or Burlesque? Abstract of a paper by Thomas E. Walker, North Carolina, read at the South Eastern Renaissance Conference, 1952.

E.M.W. Tillyard gives inconclusive evidence for his statement in *The Miltonic Setting* that the first 10 lines of L'Allegro are probably a burlesque of lines 138-150 of Milton's *In Quintum Novembri* as well as the mode of Virgil, Seneca, & the Fletchers.

More likely, these lines in L'Allegro are an example of the still immature handling of vivid personification. In it M. lacks restraint, & the result is a crowding of words heavy with connotation, a too conscious elaborateness of rhetoric. M., in an early stage of development as a poet imitates rather than burlesques the style of Spenser (*F.Q.*, I, 9, 33ff) and Phineas Fletcher (*Amphionists*, I, 16). Parallels in his earlier writing both before & after the writing of L'Allegro show that M. used this rhetorical manner for serious purposes ("On the Death of a Fair Infant," ll. 32, 54-56; "On the Morning of Christ's Nativity," ll. 46-50, 205-14, 229-237; *Lycidas*, l. 175; & *Comus*, 131-32).

That he did not consider this diction absurd but continued to use it throughout his career is attested to by SA, I, 568, 1164; PL, I, 248-250; II, 654-659; V, 56; VII, 238-239; X, 559; XI, 469.

ANIMADVERSIONS: Kirk, Rudolph. "Milton's Animadversions." *N&Q*, 196 (1951), 480.

Five queries from editors of the forthcoming Yale ed. of this pamphlet. --Kester Svendsen, Okla.

SAMSON AGONISTES: Spencer, Terence, & Willis, James. "Milton & Arnobius." *N&Q*, 196 (1951), 387.

Parallel for SA, 93-7, in *Libri Septem Adversus Gentes*, II, 59, of Arnobius, whom M. mentions in *Pro Se Defensio*.

Milton
(continued)INDICE
DE CARATTERI.

Con l'invenzioni, & nomi di essi,

effettuati

NELLA STAMPA VATICANA,
& CAMERALE.

ALL'ILL. ET R. SIG. IL SIG.

FRANCESCO

CARD. BARBERINO.



IN ROMA. MDCXXVIII.

ANDREA BROGIOTTI'S TYPE SPECIMEN BOOK, WHOSE TITLE PAGE IS REPRODUCED ABOVE, IS OF INTEREST TO MILTONISTS BECAUSE OF MILTON'S ASSOCIATION WITH CARDINAL FRANCESCO BARBERINI.

Milton wrote to Lukas Hosten in 1639 that the Cardinal was "on the topmost summit of dignity" when, at a performance of the comic opera *Chi soffre spera* in Rome, Barberini sought out the young Englishman & treated him with great courtesy.

Apart from a few single sheets, *Indice de Caratteri* was the 1st type specimen book to appear in Italy; it shows the material of a 17C Italian printing-office at its simplest & best.

On Barberini, see Masson I, 798-803; Hanford, *John Milton, Englishman*, 93-94. Updike (I, 166-168) reproduces ten pages of the *Indice*.

The Stamperia Vaticana which contained the material of both the *Tipographia Medicea* & of the *Cameralis* was the printing house of the Curia; its foundry, rich in oriental founts, contained superb Roman & Italic founts cut by Garamond, Granjon & Lu Bè.

The copy above comes from the library of the Prince of Liechtenstein & is listed by Martin Breslauer in his *Catalogue* 75 for £68.

APOLOGY FOR SPECTYMNUS: D., A. "Milton's Seagull" *N&Q*, 196 (1951), 339.

Pun in *Apol. for Smec.*: sea(see)-gull = Episcopal fool.

BIOGRAPHY: Woodhouse, A.S.P. Review of *The Life Records of John Milton*, ed. J. Milton French.

University of Toronto Quarterly 21(1952), 193-96

Painstaking & learned except for dating.

--Alberta T. Turner, Oberlin.

BIOGRAPHY: French, J. Milton, "Blind Milton' Ridiculed in 'Poor Robin' 1664-1674." *N&Q* 196(1951) 470-471.

Eight listings of "Blind Milton" in satirical *almanac Poor Robin* for some date in November of the years 1664, 1665, 1667, 1668, 1669, 1670, & 1674; three more in 1675, 1676, 1677. --Kester Svendsen.

LYCIDAS: Prince, F.T. "Lycidas & the Tradition of the Italian Eclogue." *ENGLISH MISCELLANY* (Rome) 2 (1951), 95-105.

An installment of a work on Milton & the Italians, finding in the "controlled irregularity" of the verse the influence not only of pastoral drama (*Aminta*, *Pastor Fido*) but also of the earlier eclogues of Sannazaro & Bernardino Rota. --Geo. B. Parks, Queens.

LYCIDAS: Thompson, W. Lawrence. "The Source of the Flower Passage in *Lycidas*." *N&Q*, 197(1952), 97-99. Not Shakespeare's *Winter's Tale*, but Jonson's *Pan's Anniversary*; or, *The Shepherd's Holiday*.

MUSIC: Hutton, James. "Some English Poems in Praise of Music." *ENGLISH MISC.* 2 (1951), 1-63.

Surveys the theme in classical philosophy and its poetic use especially by Shakespeare & Milton.

NATURE & GRACE: Macklem, Michael. "Love, Nature & Grace in Milton." *QUEENS QUARTERLY* 56(1953), 47. Suggests the Milton resolved the duality of nature & grace (evident in the poems before *Comus*) by the Neo-Platonic doctrine of love evident in the final version of *Comus*, *De Doctrina*, & *PL*. --A. Turner.

NONNOS: Mabbott, Thomas. "Milton & Nonnos." *N&Q*, 197 (1952), 117-118. Remarks parallel pointed out by H.J. Rose in Loeb Lib. transl. of Nonnos. *PL* iv, 34 Off. & *Dionysiacs* xii, 183ff. --Kester Svendsen, Oklahoma.

PARADISE LOST: Brown, J.R. "Some Notes on the Native Elements in the Diction of *Paradise Lost*." *N&Q*, 196 (1951), 420-428.

Sun-bright, madding, griding, arreeds, roam, brand, gate, behest, buxom air, rowling, dusky, handed etc. discussed as examples of M's enrichment of his vocabulary from native sources. --K. Svendsen.

PARADISE LOST; JOHN BUNYAN. Reviews of the texts advertised below will appear in our next issue. We recommend both of them warmly.

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PL: Berkeley, David S. "'Precieuse' Gallantry and the Seduction of Eve." *N&Q*, 196(1951), 337-339. Satan's speech, IX, 538-548, interpreted as *precieuse* address, the rhapsodical compliment of a "whining" lover familiar as a type in the Restoration.

PL: Duncan, Edgar H. "Satan-Lucifer: Lightning & Thunderbolt." *PHILOLOGICAL QUARTERLY*, 30(1951), 441-443. Suggests an extremely attractive explication of PL, 11, 935-938. The cloud contains the materials (fire and nitre) of lightning, & Satan is shot up pinned to the head of a flaming bolt. --Oliver Steele.

IN QUINTUM NOVEMBRIS: Starnes, D.T. "More about the Tower of Fame in Milton." *N&Q*, 196(1951), 515-518. Locates Tower (in *Q. Nov.*, 170-173) "in the vicinity of Lakes Maeotis, possibly at the mouth of the Tanais river which flows into Maeotis on the north or at the Cimmerian Bosphorus on the south," i.e. at the center of then known world. Evidence from Renaissance dictionaries suggests that *Maeotidas* in M's text was a mistake or a misprint for *Maeotidas*.

ROBERT HERRICK

S. Musgrove. *The Universe of Robert Herrick*. Auckland University College Bulletin NO. 38, English Series No. 4, 34pp. 1950

(Believing that Professor Musgrove's pamphlet is of exceptional importance, and being aware of the complexities of ordering such a work from New Zealand, your editor has made arrangements to distribute *The Universe of Robert Herrick* on this continent on a non-profit-making basis as a convenience for our readers. Copies may be obtained from SEVENTEENTH CENTURY NEWS, Queens College, Flushing 67, N.Y. for 60¢ each, including postage. Make checks payable to J. Max Patrick. We also accept stamps or coins.)

A labor theory of value is one of the curses of teaching & scholarship: a writer is often rated according to the amount of explication, commentary, & scholarship lavished upon his works. A poem by Herrick may be lucid in its loveliness, so pure in its poetry that elucidation & praise are alike irrelevant. As a result, Herrick is "covered" quickly in most 17C college courses & the complexities of Donne receive more attention than is their proportionate due. Exquisite clarity is slighted & mere intricacy or obscurity is overvalued; poets tend to take on worth in proportion to the amount of scholarship expended upon them; and lucidity is made a passport to relative oblivion.

The vested interests of scholarship are such that poems will probably continue to be overestimated when they elicit controversies, commentaries, and complex articles and will continue to be underestimated when their perfection speaks for itself. Professor Musgrove's pamphlet is therefore doubly welcome, for, while never forgetting the intrinsic simple merit of Herrick's verse, he discovers in it a marvellous complexity of implication & background. Moving in Musgrove's wake, the Donne elucidators may now plumb in unsuspected Herrickean depths! Herrick may no longer be damned for deficient seriousness or lack of universal reach.

Detailed analyses of Herrick's *Argument of his Book To Dianeme, Corinna*, & other poems show that the poet has a vision of ascending worlds, a simultaneous view of life at many levels; that he used a system of allegorical parallels; and that his view of nature is a sacramental one. His poetical method "might be described as one of 'distillation.' Out of the massive body of scholastic thought he draws the few essential drops necessary to make a perfect lyric. As often as not it is left to the native wits of the reader to catch his meaning -- to see in the placing of an epithet or the associations of an image two words long, the reflex of a universal system.

Mr. Musgrove also contends that it is misleading to divide poetry before 1660 into 'schools':

Allowing always for differences between man & man, there existed one kind of poetic world, one 'climate' of inspiration, from the time of Wyatt to the middle of the seventeenth century.... The crucial distinction is not between Jonson and Donne, or Herrick & Marvell, but between Shakespeare and Dryden.

No mere review can do justice to Musgrove's exquisite style, profound insights, & delicate appreciations. He probably reads a little too much into Herrick's meaning. Nevertheless, this bulletin should be in every college library. JMP



Rochester

ROCHESTER: A METAPHYSICAL RESTORATION RAKE. Paper read to SCMLA, Oct., 1951 (abstracted), by Patrick G. Hogan, Delta State Teachers College, Mississippi.

Questioning the prevailing attitude that metaphysical poetry was well on the wane, & especially that all court wits were necessarily disinterested in souls, the presence of metaphysical elements both in style & matter, is postulated in the less scurrilous poems by John Wilmot, 2nd Earl of Rochester. Metaphysical shudder, combination of thought & image, sensuality, common diction, & universal outlook are examined briefly as qualities definitive of metaphysical poetry & supplemented by a simplified philosophical concept of metaphysics. Rochester's "Absent from thee I languish still" if compared by close analysis with Donne's familiar stiff twin compasses of "A Valediction" reveals quite striking analogies, not only in content but in structure & meter. Rochester's skill in the metaphysical combination of thought & image differs only in degree from Donne's craftsmanship, although in the former usually closely related to the so-called metaphysical shudder. The characteristic of sensuality, abundant enough in some of Rochester's poems, is strangely lacking in his more metaphysical verses.

The 2 focal poems are both concerned with the thoughts of a man separated from his beloved; both are written in quatrains with alternate lines rhyming; & both display an iambic tetrameter basic line, but with effective variations of meter. The universal outlook is perhaps the most marked point of similarity between the poems; although both are intensely personal, each still achieves a remarkable universality. Both are concerned with man's desire for assurance that he always has a point of return--physical, mental, spiritual, or a fusion thereof--offering him some degree of welcome, comfort, peace, or a like anodyne.

If common diction is a distinctive metaphysical quality, Rochester's ambiguities demand less of the reader than Donne's. Here & elsewhere, characteristics of Rochester describable in the terms accepted as applicable to Donne strongly suggest & support the metaphysical strain in Rochester's better poems.

REVIEWS OF BOOKS ON MELANCHOLY, BURTON, JOSEPH HALL, AND DRUMMOND OF HAWTHORNDEN.

"MELANCHOLY AS A CAT" - "SOUL-CURING MELANCHOLY."

Lawrence Babb. *The Elizabethan Malady. A Study of Melancholia in English Literature from 1580 to 1642*. East Lansing: Michigan State College Press. 1951. xii-206 pp. \$3.50.

Dr. Babb has made a major contribution to scholarship. He defines the scientific & popular meanings of melancholy, describes its epidemic, & shows how it influenced thought & literature. He has digested & analysed the vast literature of melancholy. After elucidating the physiology & psychology of the Renaissance & the scientific theory of melancholy, he explores malcontent types, pathological grief, & other manifestations of melancholy in drama; the lover's malady in medical theory & Elizabethan literature; & the dignity of melancholy. His reading rivals that of Burton himself, & he excels the anatomist in clarity & exactness.

The chief emphasis of the book is on the psychology of Elizabethan drama, but readers of the News will be particularly interested in the attention paid to Milton in the last chapter. Dr. Babb discovers two very different conceptions of melancholy emergent from the diversity of Elizabethan usage: "a degrading mental abnormality associated with fear & sorrow," & "a condition which endows one with intellectual acumen & profundity, with artistic ability, sometimes with divine inspiration." Milton's companion poems illustrate this dualism. In "L'Allegro" he is exorcising the crucifying melancholy of the Galenic tradition; in "Il Penseroso" he is the sage & holy melancholy of Aristotle and Ficino to be his companion & ruling influence. JMP

William R. Mueller. *The Anatomy of Robert Burton's England*. U. of Cal. Pubs. in English Studs., vol. 2. U. of Cal. Press, 1952. x-121pp. \$2.00. Paperbound.

Dr. Mueller notes 3 Burtons in criticism: before 1800 the encyclopedist, plundered by plagiarists; in the 19C, the quaint museum piece adored or scorned; & in the 20C, the serious author of a serious treatise. The last of these is developed in this revised Harvard dissertation of 1942. It is "a sociological study elaborating upon the economic, social, & religious forces which were constant influences upon the creation and evolution of the Anatomy" according to Dr. Mueller, & is intended as a complement to Bergen Evans' Psychiatry of Robert Burton (1944).

The book may be recommended to undergraduates and non-specialists as a readable survey of the melancholy tradition, economics, politics, social problems, religion, & witchcraft of the early 17C in relation to Burton. The author depends largely on secondary & somewhat outdated works such as Lipson's Economic History; although a few 17C tracts are cited, no effort has been made to examine social & political works in Burton's own library or to discover their influence on the evolution of his social criticism as revealed in additions made in the successive editions of the Anatomy. The powers which Burton would give to the monarch are probably exaggerated: the economy of his utopia would be planned & controlled less by the king than by the elected magistrates; his ideal was probably a balanced constitutional monarchy, a "sweet harmony of kings, princes, nobles & plebeians so mutually tied ... that they never...encroach one upon another."

Burton is revealed as a serious & significant social thinker, but the powerful argument of S. Praver in The Cambridge Journal I, 671-89 (abstracted in the NEWS IX (1951), 7) that Burton the artist-entertainer swamped his serious purposes is ignored rather than answered. JMP

"THIS PETTY PREVARICATOR OF AMERICA" -- John Milton, referring to Joseph Hall.

T.F. Kinloch. *The Life and Works of Joseph Hall, 1574-1656*. London: Staples Press (70 E 45th St., N.Y.). 1951. 210 pp. 12s 6d.

The overemphasis on pedantically exact scholarship in America is silently rebuked by this excellent volume. Mr. Kinloch is not to be commended for quoting Donne from Alford's edition, 1839, or for failing to use the best texts of Hall's works published in H's lifetime; nevertheless, K. saved time & effort by using the texts at hand & used them to advantage in concentrating not on external niceties but on the essence of Hall & his works. On this continent we too often miss the essence because we are caught up in the machinery.

The Life, related in 27 close-packed pages, utilizes discoveries made since the biography by G. Lewis (1886), reveals Hall's virtues, & discloses frailties: vacillation, pride, pluralism, and an unchristian tendency to denounce fleshly sins more than spiritual ones.

The rest of the volume is devoted to critical accounts & summaries of H's numerous publications--more than 75 works. Though the main stress is on religion, acute analyses of style & technique are provided, for Hall's reputation "depends not so much on what he had to say, as on the way in which he said it." Though he wrote no purple passages & "never coined an immortal phrase...he never wrote a slovenly sentence." He wrote clear, functional prose and "was one of the first to abandon the elaborate period for the short simple sentence."

We have only one adverse criticism. The author insists that Hall was a Calvinist but never clearly explains that term. Like "Schoolman" it was diversely interpreted in the Seventeenth Century. JMP

"AND WHY SHALL I NOT FREELY VENTURE THEN TO MATCH WITH HELICON THY HAWTHORNDEN?"

French Rowe Fogle. *A Critical Study of William Drummond of Hawthornden*. N.Y.: King's Crown Press, Columbia University. 1952. xviii-236 pp. \$3.25.

Milton presumably esteemed Drummond as a writer, for Edward Philipps edited the Poems, 1656, commenting: "There's nothing cold, or frozen, here contain'd, / Nothing that's harsh, unpolish'd, or constrain'd." Perhaps it was the Miltonic association that led Masson to write Drummond's biography, 1873.

Dr. Fogle's critical study of the poems provides a needed corrective to Kastner's contention in his edition of Drummond (1913) that the latter's verse is entirely derivative & "exotic." F. shows that D. has some claim to originality.

Admittedly D. was an imitative poet: he states universal love themes & his manner follows the Petrarchan mode. But "the appeal of D. is not to be explained by mere charm & well-nigh impeccable form. In his best poetry he achieves a purity of diction & an elevation of thought that place him clearly in the first rank of poets of the imitative school... For sustained effort in the sonnet form...he is clearly surpassed only by...Shakespeare."

With careful scholarship & exquisite taste, marred only by some repetitiveness, Fogle analyses the poet & his works, elucidating the doctrine of imitation, stressing the effect of Mary Cunningham's death on D., and adding hitherto unpublished selections from the Hawthornden manuscripts. Since poems are studied by genres, light is thrown not only on D's merits but on the poetic background of Milton and the Cavaliers. JMP

GERMAN, edited by Paul E. Parnell, N.Y.U.
(Commencing with our next issue, Dr. Dorothea Berger will become German Editor. Dr. Parnell will continue as Italian Editor.)

Hugh Powell. "Two Versions of Andreas Gryphius's *Carolus Stuardus*?" *German Life and Letters*, N. S. V, no. 2, Jan. 1952, pp. 110-120.
Mr. Powell summarizes the changes that Gryphius made in his tragedy between the first edition in 1657 and the revised edition in 1663. Why was this revision so radical? Probably not for esthetic reasons, since the symmetry and coherence of the earlier version is remarkable. And, it would seem, not primarily for dramatic reasons either; the counterplotting of Fairfax and Lady Fairfax, inserted into the revised edition, has a tremendous dramatic potential that is mostly ignored by the playwright. Nevertheless, Gryphius is willing to add dramatic excitement if it will strengthen the lesson of his "morality." Such a purpose seems clear in the Polek scene, where a regicide, dishevelled and raving, runs onstage and sees in hallucination the fate of his fellow-plotter. The backstage ("der innere Sohau-Platz") thereupon opens up to represent the hallucinations as they appear to his mind. This peculiar interlude, that may show English influence (dumbshow, madman with clothes disarranged, realization onstage of all the action), is also a reference to an historical event, the punishment of the regicides in 1660. And it is apparently this preoccupation with historical details that led the dramatist to make other revisions. His reading of Bisaccioni's *Historia delle Guerre Civili* (1655) made him aware that he had erred in painting Fairfax as more of a plotter than Cromwell. Therefore, in the second edition, Gryphius adds much material on Fairfax's counterplotting and then simply exchanges some speeches: Cromwell's speeches are given to Fairfax, and vice versa. There is no interest in these people as such; they are only components in the allegory, who set off by their woodenness the shining figure of Charles I, the martyr-hero.

Hans M. Wolff: *Die Weltanschauung der deutschen Aufklärung*. Bern, 1949.

Reviewed by G. A. Wells in *German Life and Letters*, N. S. V, Oct. 1951, no. 1, pp. 70-71.
(See 17th C. News, September 1951, for a summary of a previous review.)

The early Aufklärer revolted against the 17th C. philosophy which made contemplation of God the sole aim of human existence. They further rejected the *carpe diem* selfishness of the Rococo attitude. (This seems a little early for Rococo attitudes. - Ed.'s note) But these leaders went to the extreme of renouncing intellectual research in favor of an active life in the service of the community -- essentially a type of moral and intellectual asceticism that later members of the Aufklärung repudiated.

By making social usefulness a criterion for judging the significance of life, and by developing intellectual culture as a means of increasing this service, the Aufklärung formulated a cultural ideal open to everyone, not just one class.

D. G. Dyer. "Amphitryon": Plautus, Moliere and Kleist." *German Life and Letters*, N. S. V, no. 3, April 1952, pp. 191-201.
A concise summary of the differences in treatment of a great theme by three dramatists widely separated in time. The use of the Doppelgänger motive is given considerable attention. So much insight is displayed in this brief paper that one regrets the author did not have more room for development of his ideas.

Ruth Schirmer-Imhoff. "Faust in England." *Anglia* Band 70, Heft 2, 1951, pp. 150-185.

A sweeping survey of the Faust-legend in England, from Marlowe and the translation of the *Faustbuch* to 19th C. exploitation of the theme under the influence of Goethe. In the 17th C. treatment of the legend, there is not much to report, except that English theatrical companies seem to have carried the Marlovian interpretation to Germany in the early part of the century; and that William Mountfort (not "Mountford," as the article has it) adapted Marlowe's tragedy for a harlequinade entitled, "The Life and Death of Dr. Faustus, some where around 1685. The discussion of the play is less complete than that in A. S. Borman's *Life and Death of William Mountfort*.

DRYDEN; see also pp. 18, 19

DRYDEN'S *RELIGIO LAICI*. Abstract of a 1951 *SAHLA* paper by Fred H. Macintosh, Clemson College.

In *Religio Laici* Dryden chooses revelation rather than the deists' reason, asserts that the Scripture is sufficiently clear & complete to teach the central principles of Christianity beyond which man need not go, & argues that man may learn these principles from the Bible. However, he accepts the guidance of Anglicanism because it represents informed opinion. He believes that the ignorance & extreme individualism of dissenters lead to chaos, but he scorns the Catholic claim to infallibility.

These positions do not seem to justify Prof. Bredvold's statement that *Religio Laici* "belongs historically rather to Roman Catholic than to Protestant apologetics" & that "Dryden was already far along the road to the Roman communion." To the contrary, *Religio Laici* is a statement of the middle way, rejecting both extremes of infallibility and individualism, accepting the guidance of informed, limited, Anglican authority, & remaining essentially a Protestant document.

DRYDEN'S *CLEOMENES* is the subject of a dissertation for U.S.C. being written by Lt. Sidney W. Crossman, Headquarters, 1st M.T.B., Fort Hood, Texas. He wishes information concerning mss. & obscure bibliographies & will return material sent to him.

BIOGRAPHY

English Biography in the Seventeenth Century. Selected Short Lives. Ed. Vivian De Sola Pinto. London & Toronto: Harrap, 1951. 10s6d. 238pp. Harrap's Life Literature and Thought Library.

The extensive introduction describes the antecedents of English biography & its 17C developments. Walton's "Herbert," Burnet's "Rochester," Abraham Hill's "Barrow," & Aubrey's Accounts of Andrewes, Boyle, Hobbes, Marvell, & Milton follow with an appendix, "Burnet & Dryden on the Art of Biography." 17C spelling & the best texts are preserved. Notes are brief & adequate. A useful chronological table & select bibliography are added. The volume is attractively printed & admirably satisfies the need for a textbook of 17C biography.

The trend toward volumes of this kind is a healthy one. It is becoming possible for teachers to choose a number of small handy texts & to make courses flexible instead of fitting students to the Procurean bed of one heavy anthology--a tome so big and weighty that students tend both to neglect library resources & to fail to bring the work to the classroom. JMP

HISTORY

RICHARD B. VOWLES
University of Florida



Bosher, R.S. The Making of the Restoration Settlement: the Influence of the Laudians 1649-1662. New York: Oxford Press, 1951. 309 pp. \$5.00

Re-establishment of the Anglican Church was by no means a natural consequence of Stuart restoration as many of us glibly assume. The church suffered a precarious existence during the Interregnum; indeed, to the man in the street it was virtually dead. It was not until Hyde and the clergy in exile gained something like ascendancy in 1651-2 that one could predict any future for the Laudian or High Church, faction.

On the other hand, the absolute, uncompromising nature of the establishment is not quite the mystery that it might appear against the conciliatory surface of Restoration spirit. Rather, it marked the fruition of concerted Anglican effort abroad, from 1649 to 1660, and artful procrustination at home, during the Convention parliament.

We now have for the first time a book that minutely disposes of both false views of the ecclesiastical settlement. Dr. Bosher, professor at the General Theological Seminary of New York, shows how the Laudians, "the High Churchmen who shared the religious views of Laud," came to represent the survival of the true church abroad and thereby insured the identification of Mitre and Crown. He analyzes the personalities of the Anglican refugees and demonstrates how such men as Cosin, Morley, and Bramhall preserved the *Ecclesia Anglicana* from Presbyterian and Romanist influences on the continent and, most important of all, how they converted Hyde to their cause.

Dr. Bosher deviates from previous history of the period in two significant respects. He shifts emphasis from the clergy at home to the clergy abroad; and he attempts to vindicate the Laudians from the charge of "hardened bigotry" that G.N. Clark and other historians have leveled at them. He believes that, by refusing compromise with a rigid Presbyterian system of doctrine and practice, the Anglican Church "preserved that tension of authority and freedom, of variety and order, which is its unique heritage in the Christian world."

RBV

Wilson, J.H. Nell Gwyn, Royal Mistress. New York: Pellegrini and Cudahy, 1952. 309 pp. \$4.00.

Make no mistake about it; Nell Gwyn is a folk heroine of the Cinderella pattern, even in America where we like our success chaste and vacuum-packed. The popularity of this new biography, now entering its sixth or seventh printing, is fair evidence. Thoroughly readable, thoroughly delightful, it clothes Nell in a kind of "rags-to-riches" dignity. Mr. Wilson appreciates Nell's honest realism, as we surely must also, and concludes "she earned every bit of her success."

That success has been documented move by move and shilling by shilling. We know Nell's wardrobe and what she paid for each garment; we peer into her pantry and glance at the victualling bill. In short, we see Nell as a member of an acquisitive society, and such new information as the treasury rolls have yielded to Mr. Wilson's research gives the book an extraordinary air of authenticity.

Contributory to this realism is a most effective, and judicious, use of information culled from the catchpenny lampoons. Mr. Wilson believes, with Andrew Fletcher of Saltoun, that "more solid things do not shew the complexion of the times so well as Ballads and Libels." Indeed, they have a good deal to say about the complexion of "pretty, witty Nell." They contribute to that backstairs realism which Mr. Wilson manipulates as if he were a latterday Chiffinch or Bab May. His Court Wits of the Restoration, while perhaps not intended as a preparatory study, has in effect given the author an easy familiarity with the rakehells of Old Bowley's court. They come and go with now sauntering, now carousing abandon.

I should not like to convey the impression that this is fictionalized biography however. It is lively history in which the obvious relish of the telling is always tempered by scholarly authority. If the text is not documented, a chapter-by-chapter bibliography is furnished in the appendix, along with the six extant Gwyn letters.

Mr. Wilson knows his Restoration and he knows his London. If his canvas is not so rich as, say, Arthur Bryant's, it must be observed that Nell sits for portraits and not panoramas. He does very handsomely by her, in a prose of fine texture. Close analyses of Nell's dramatic roles furnish a double commentary on actress and Restoration theatre. Mr. Wilson is equally successful in showing Nell against the backdrop of politics where her role is somewhat more ambiguous. All in all, the lines of Mr. Wilson's perspective are cleanly drawn.

RBV

Bovet, Richard. Pandaemonium 1684. With an Introduction & Notes by Montague Summers. The Hand and Flower Press, Aldington, Kent, 1951. xxvii, 191pp.

This volume is beautifully printed on pure rag paper & is attractively bound. Part I of Pandaemonium or The Devil's Cloister gives an account of the Fall of Angels; the seduction of man; the rise of idolatry, magic, and diabolical confederacies; and arguments & examples of witchcraft. Part Two adds "well attested modern instances of witchcraft." The editor esteems highly Bovet's sifted testimony of supernatural experiences but rejects the prejudice of that author that Roman Catholicism involves devil worship: "His eccentricities...today we can set aside. His 'Relations' bear the hall-mark of truth."

Though Summers values Bovet's "confirmation" of Jos. Galnville's blow at modern Sadducism, readers of the NEWS will be chiefly interested in the author's use of Paradise Lost as a source. The title is derived from PL I, 56, if, as is likely, Milton himself coined "Pandemonium." The account of the Fall of Adam & Eve has faint Miltonic echoes. Bovet notes that a list of devil-gods was "excellently drawn up by the Pen of the Learned and Profound Mr John Milton in his Paradise lost."

Summers also includes Bovet's Poem on the preservation of Wm. III (1696) & A Congratulatory Poem to Admiral Russell on defeating the French. JMP.

CHARLES I In History (February, 1952, p. 60) Mary Coate reviews Charles, King of England: 1600-1637 and King Charles and King Pym: 1637-1643, both by Esme Wingfield-Stratford (London: Hollis and Carter 1949). She holds that W-S's break-away from the "Whig-Liberal" myth of Macaulay and Gardiner goes beyond the evidence, and that there are occasional errors of fact. "The portrait of the personality of Charles has a vitality and dramatic quality, but W-S is less successful in handling the great constitutional issues of his reign."

B. H. G. Wormald, *Clarendon: Politics, History and Religion, 1640-1660*. Cambridge University Press. 1951. xiii-332 pp. \$5.00.

The dates in the title indicate that later volumes will deal with Hyde & the Restoration. In the present work, Mr. Wormald, a Fellow of Peterhouse, re-examines Clarendon's *Life & History* to eliminate that statesman's hindsight. Wormald shows that from 1641 to the Treaty of Uxbridge, Hyde as a public figure had one aim: to heal the breach between Parliament & the King. (Reunion of the divided Houses of Lords & Commons was a means thereto.) Hyde believed in the Revolution of 1640-1 & did not adopt a compromise between the principles of the Revolution & those of royalism: between him & the original violent party "there was fundamentally no difference save one of method. It was the violent Parliamentarians & not the so called 'constitutional royalists' who made a new departure." "Strafford tried to avert Revolution by a legislative & constitutional compromise; "Hyde as an enthusiast for the Revolution both before & after it happened, had sought to consolidate it by means of a political union cemented by personalities between the King & the Houses of Parliament on the assumption that the King should accept the work of the Long Parliament."

In other words, Mr. Wormald reverses the traditional idea of Clarendon as a historian. Clarendon was so loyal that he "misled his readers regarding his own attitude..."

Mr. Wormald argues his case convincingly--so carefully, indeed, that the constant qualifications of his statements make his prose somewhat tedious but never obscure. Despite the importance of the First Part, "Politics," the most readable sections are those devoted to Clarendon's writings apart from the *History & Life*. His work on Psalms is related to Machiavelli. His views on history & providence are contrasted with those of Hobbes. Part III, Religion, is devoted to the Tew Circle & Historical Religion & is particularly valuable for the light it throws on latitudinarianism.

JMP

ANGLO-SLAVONIC RELATIONS Konovalov, S. "Two Documents concerning Anglo-Russian Relations in the Early 17C," *Oxford Slavonic Papers*, 2 (1951), 128-144.

Reproduces: (1) a diary of the well-known gardener & naturalist John Tradescant the elder, describing his voyage from London to Archangel & back in the summer of 1618; (2) letter from Tsar Mikhail to Jas.I, 17 June 1621, which refers to Sir John Merrick's embassy to Russia in 1620-21.

CHARLES I Toynbee, M.R. "A Royal Journey through Breconshire & Radnorshire in 1645," *Radnorshire Society* 20(1950), 3-11; 21(1951), 5-16. Some account of Charles' flight thru Brecon & Radnorshire after Naseby, & the Royal journey through Herefordshire & Radnorshire in September, 1945.

LUKE Philip, J.G. (ed.) "Journal of Sir Samuel Luke," *Oxfordshire Records Society* 29(1950), 2 vols. Luke, "a self-conceited commander under Oliver Cromwell" is the supposed original of Hudibras. During the Civil War, L. acted as captain of horse, Governor of Newport Pagnell, & Scout-Master General to the Earl of Essex. The MS here printed is a record of reports made by L's scouts from 9/2/43 to 29/3/1644--detailed day-to-day records of this side of military organization at this period. It provides a vivid picture of the impact of civil war on the English countryside. A 3rd vol. will conclude it.

ENGLISH NAVY Robinson, G. "Admiralty and Navy Affairs, May 1660 to March 1674," *Mariner's Mirror* 36 (1950), 12-40.

The Privy Council's documents for this period contain "an easily accessible & valuable mine of information." They show the Navy's efforts in 1663 to keep the Plague from England, the aid given in 1666 to combat the Fire of London, attempts to hinder the export of wool, etc.

DRAW THE ATTENTION OF YOUR COLLEAGUES & STUDENTS TO THE SPECIAL COMBINATION SUBSCRIPTION RATE FOR NEW SUBSCRIBERS OUTLINED ON THE FRONT PAGE.

A NEW CATCH

Such was the popularity of the 7 Bishops who refused to read James's 2nd "freedom of conscience" declaration that upon their release the very soldiers in the Tower drank their health in open defiance of their lieutenant, Sir Edward Hales. This lampoon probably originated in just such a toast, in that moment of intense joy which Reresby described as "a little rebellion in noise, if not in fact."

The lampoon perhaps first appeared as the engraved broadside here reproduced from the copy in Harvard Library. It was frequently reprinted--in *A Collection of the Newest and Most Ingenious Poems, Songs, Catches &c. Against Popery, 1689; The Muses Revell... 1689; Poems on Affairs of State, Vol. I, 1697; The Flowers of Parnassus, 1736; & A Collection of Epigrams, 1727.*

A search of D'Urfe's *Pills* and Chappell's *Popular Music of the Olden Time* has shed no light on the music.

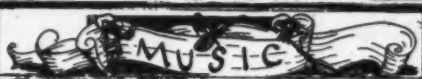
--R.B. Vowles, Florida

A

43Voc

New Catch in Praise of the Reverend Bishops.

True English men, Drinke a good health to the Mitre: Let our Church ever Flourish; tho her Enemies spight her: May their Cunning and Forces no longer prevaile, And their Malice, as well, as their Arguments, faile. Then remember the 7, & th Supported our Cause, as Stoute as our Martyrs, and as Just as our Law's.



edited by
Robert Erich Wolf, UCLA

MUSIC SURVEY, IV, 1 (October, 1951):

Donington, Robert, "The English Contribution to the Growth of Chamber Music," 334-343. After a terrifyingly pretentious opening sentence - "Among the rare advantages of a disillusioned age is a healthy disrespect for that religion of perpetual progress by which the genius of our ancestors is belittled, and therefore deprived of its fructifying virtue" - Mr. Donington examines English viol music from Henry VIII through Purcell, considering the interacting influences of England and the Continent and tracing the change from the In Nomine to the later type of Fancy. Valuable primarily as a Survey of Great Names.

REVUE BELGE DE MUSICOLOGIE, V, 3-4, 1951:

Suzanne Clercx continues with part 2 of her rather nationalistic "Introduction à l'histoire de la musique en Belgique," this chapter being largely concerned with 15th century figures but of some interest as background for coming installments.

Wangermée, Robert, "Lecerc de la Vieville, Bonnet-Bourdelot et l'essai sur le bon goût en musique" de Nicolas Grandval," 132-146, considers early 18th century critical studies which are of some value in determining contemporary attitudes toward music of the later 17th century.

In publishing the necrology of cantors of the Abbaye du Parc, near Louvain, RBM provides a list of names running from sometime after 1212 to 1790. These are excerpted from a thorough study by R. Van Waefelghem, O.P., published by Misch et Thron, Brussels.

REVUE MUSICALE SUISSE (SCHWEIZERISCHE MUSIKZEITUNG), September, 1951:

Viollier, R., "Les sonates pour violon et les sonates en trio d'Elisabeth Jacquet de La Guerre et de Jean-François d'Andrieu," 349-351.

MUSIC AND LETTERS, XXXIII, 1 (January, 1952):

Taking out space from the "Querelle de Schoenberg" which is preoccupying musical England (and revealing depths of shoddy vulgarity usually so well-hidden), ML presents an article by Elizabeth Cole, "In Search of Francis Tregian," 28-32, in which the author describes her successful search for an authentic autograph of the now presumed compiler of the Fitzwilliam Virginal Book (cf. 17thCN, Sept., 1951, p. 41). There can no longer be any doubt that Tregian was at the very least copyist for this volume as well as for the British Museum's Egerton 3665 and, presumably, the New York Public Library's Drexel MS.

In the same issue, Peter Platt writes on "Dering's Life and Training," an examination of conflicting and problematical material concerning one Richard Dering (c.1580-1630).

In connection with both of these articles, see Donald Peart's letter to the editors on p. 98 in which he casts doubt on Dering's authorship of a Fantasy in Egerton 3665.

Richard Capell reviews Robert Wangermée's Les Maîtres de chant des dix-septième et dix-huitième siècles à la Collegiale des SS. Michel et Gudule à Bruxelles (Brussels: Académie Royale de Belgique, 1950), noting the strange disappearance from the church archives of almost all examples of 17th century music, Dr. Wangermée concluding that "a revolution in taste at the end of the seventeenth century caused the neglect and abandonment of all the older music...."

MUSIC REVIEW, XIII, 1 (February, 1952):

Beer, R., "Ornaments in old Keyboard Music," 3-13, is a demonstration, complete with statistical charts, examples and quotations, of the thesis that despite Dammreuther's assertion that the same ornaments were used in England and on the continent they were actually used differently by different composers. Particularly valuable is a chart in which Byrd's and Purcell's quite different symbols for the same ornaments are set forth. I myself can register no enthusiasm for the author's realization of the opening bars of Byrd's "Gee from my Window," but then the author presents it only very tentatively.

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR, February, 1952:

Sylvia Townsend Warner writes an obituary article on the Rev. Dr. Edmund Horace Fellowes (d. December 20, 1951) and there is a biography with list of chief works appended. (It is our great fortune that Dr. Fellowes lived to complete his major work; it is our misfortune that his later years were confused, with consequent unfortunate effect on his editorial clarity - R.W.).

MUSIKFORSCHUNG, IV, 4:

Redlich, Hans F., "Aufgaben und Ziele der Monteverdi-Forschung," 318-322, takes Leo Schrade sharply to task for his recent book. Redlich is concerned, among other issues, with Schrade's having relied on the Malipiero edition without consulting or commenting upon other sources, thereby opening the way to suspect judgments. He is also distressed by Schrade's failure to examine adequately contemporary Aufführungspraxis as set forth in documents and in Monteverdi's own work. Errata and corrigenda are included. A most valuable article.

Federhofer, Hellmut, "Die Musikpflege an der St. Jakobskirche in Leoben (Steiermark)," 333-341, reports a rich collection of printed and autograph music, half of which does not appear in Ritzler. Much 17th century music of interest is included.

Erich H. Mueller v. Asow provides an obituary of Georg Kinsky (d. April 7, 1951) with a list of his writings and editings which include some 17th century items. A similar list prepared by Richard Schaal is provided for Friedrich Chrysander on the 50th anniversary of his death. This is particularly rich in 17th century material and is a fascinating picture of this man's comprehensive knowledge and interests.

Max Schulz contributes an all too brief article, "Francesco Corbetta und das Generalbass-Spielen," 371-372, in which he raises the question as to what was played by plucked instruments in the basso continuo complement. In a 1670 work of Francesco Corbetta, guitar-virtuoso and composer, visitor to France and England, he finds a tablature together with the notes of realization. What is of great interest here is that the plucked instrument provided harmony only, not the bass line, that being left for the bowed and keyboard instruments. Further information from this source is eagerly awaited.

A brief note by Wilhelm Stahl, p. 382, is concerned with Buxtehude's birthplace, determining this as Oldesloe with some degree of probability.

ADDENDA:

Literature scholars may be interested in the detailed review by A. E. F. Dickinson of Vaughan Williams' opera, "The Pilgrim's Progress," in the Monthly Musical Record, February, 1952.

Sign of the Times: Alec Hodsdon's advertisement on the cover of the Musical Times lists clavichords and virginals for sale but indicates a six-year waiting list for harpsichords!



edited by Jack Kaminsky

Philosophy

ON THE CONTEMPORARY RELEVANCE OF SEVENTEENTH CENTURY PHILOSOPHY

A sharp distinction is frequently made between the historical value of a philosophic theory and its contemporary value. Plato, it may be asserted, has historical but not contemporary significance. Similarly, the Cartesian and Leibnizian theories may play an important role in the history of philosophy, but not in contemporary philosophy. Modern logicians especially are prone to discount the relevance of past philosophic theories. However, such a view is only partially correct and results from the mistaken identification of scientific method with that method exclusively employed by the natural sciences.

Since the natural sciences have attained such an important status in contemporary thought, there has arisen a strong demand among some groups for the scientific treatment of all subject matters. Although such a demand is warranted in the light of the confusions that have frequently befallen unscientific theories, an ambiguity in one of the conditions of scientific treatment has led to some serious errors. A major assumption in scientific methodology is the belief in the continuity of inquiry. Inquiry arises out of the problems and contradictions that new data and further analyses reveal in prior hypotheses. Scientific knowledge occurs when these difficulties are met and resolved in a more inclusive theory. As a result of such a procedure hypotheses of one age are rejected in favor of more inclusive hypotheses of a later age. Thus, it has frequently been declared that just as 17th century physics is no longer relevant to 20th century physics, similarly 17th century philosophy is no longer relevant to 20th century philosophy.

Such a declaration, however, rests on the belief that the development of inquiry in any subject matter should proceed with the same rapidity as that exemplified in the natural sciences. This belief is false since it does not recognize that some areas of research are more intricate than others, and that a warranted hypothesis in one field may demand more intensive and complex thought than a warranted hypothesis in another field. In some investigations the employment of mechanical instruments makes the rejection of prior theories a comparatively easy task. But in other investigations mechanical instruments cannot be employed and prior theories cannot easily be rejected. The result of all this is that areas of inquiry differ in regard to what in the past is to be considered relevant.

Philosophy is one of the more difficult areas of inquiry. Unlike the natural sciences which have the simpler task of setting up experiments that either confirm or disconfirm their findings, philosophy can confirm or disconfirm its findings only by a rigorous, logical analysis of conceptions that are implied in experience. Thinking about values,

about logical coherence, about epistemology and metaphysics, is very difficult; and although such matters are of vital concern to all human beings there is little question that people seldom think very intensely about them. Even where someone does endeavor to investigate these problems he can usually make only very little improvement on some of the most general assertions made by philosophers as far back as Plato. Hence, philosophic thought, by its very nature, proceeds very slowly and the creation of a genuinely new idea may take many decades. Realizing this, one should be wary of repudiating the inquiries of prior philosophers. The views of Descartes, Spinoza, and Leibniz may no longer be completely acceptable, but many aspects of their theories are still relevant for modern inquiry. Leibniz's conception of possibility and compossibility is fraught with significance for the modern analysis of a scientific law. The Cartesian and Spinozistic concern with real and nominal definitions is by no means irrelevant to modern logical speculation. Locke's political treatises are still considered the basis of constitutional government and his analysis of experience has found important counterparts in the sense-data school of Moore, Russell, and others. These are only a few instances in which 17th century thought is playing a crucial role in modern thinking.

Of course, this does not deny that modern speculation has invalidated or more successfully clarified various 17th century philosophic issues. However, it would be a serious methodological mistake to believe that a scientific approach to philosophical problems implies that prior theories no longer have anything to offer.



Re-Visionist



Spinoza Dictionary, ed. Dagobert D. Runes, New York, Philosophical Library, 1951, 309pp.

Mr. Runes has given us a work that will serve an important function in clarifying Spinoza's most basic conceptions. Spinoza's work is not only characterized by logical rigor, but by a frequent development of the meanings of the terms he employs. In this book, which is introduced by a foreword from Albert Einstein, Mr. Runes has endeavored to bring together the different shades of meaning that Spinoza gives to such terms as substance, mode, emotion, will, happiness, and so forth. Readers of Spinoza will find it profitable to have this book at their side.

John Bowle, Hobbes and His Critics, London, Jonathan Cape, 1951, 215pp.

The Views of Hobbes have been severely castigated by metaphysicians and especially theologians. However, his political analysis of the state is still considered a milestone in the history of political thought. In this work Mr. Bowle has attempted to fulfill an important need, viz. a study of the 17th century reaction to Hobbes' philosophy. Mr. Bowle has chosen several critics of the 17th century and outlined some of the arguments they directed against Hobbes. Unfortunately, the critics chosen are not the major figures of the century and the arguments are not of a crucial nature. It is rather irrelevant to the force of Hobbes arguments to call them anti-theological and materialistic. What is required is a refutation of Hobbes on his own grounds, by demonstrating either the incompleteness of his evidence, or the fallacies in his logic, or the naïveté of his view of experience. Such a refutation occurs quite infrequently in Mr. Bowle's book and for this reason the omission of such influential and more sophisticated thinkers as Cudworth, Parker, and More for serious consideration tends to defeat Mr. Bowle's main purpose. Their arguments were the important ones directed against Hobbes. Mr. Bowle may believe that the criticisms of Filmer, Rosse, Lucy, Lawson, Hunton, Bramhall, Eachard, Clarendon, and Whitehall are damaging to Hobbes position, but this is due to an a priori belief in the criticisms, not in a reasoned analysis. JK

W. von Leyden, "Notes Concerning Papers of John Locke in the Lovelace Collection," Philosophical Quarterly, II (1952), 63-69.

When this collection was purchased by the Bodleian in 1947, an abundance of new biographical information and a great variety of Locke's unpublished writings became accessible to the public. There are prospects now of opening fields of research and of printing unknown manuscript material. In discussing Locke's love-correspondence between 1682 and 1688 he shows that the fictitious lady Philoclea is Lady Masham, daughter of Ralph Cudworth. In the collection are certain poems written by Locke.

--Albert C. Hamilton

C.R. Sanders, "The Strachey Family, Sutton Court, and John Locke," The Virginia Magazine of History, LIX (1951), 275-296.

A pleasant piece of family history with illustrations of Sutton Court, Somerset. Sanders is only incidentally concerned with Locke for his lifelong, bantering friendship with John Strachey (1634-1674).

--Richard B. Vowles. Fla.



Engraving by Abraham Bosse
(from PIERRE BERES, LIST 70)

Guillaume Du Vair. The Moral Philosophie of the Stoicks; Written in French; Englished by Thomas James; ed. Rudolf Kirk. Rutgers Univ. Press, 1952. 143 p. illus., notes & intro. \$3.50.

Dr. Kirk's editions of Neostoical works by Lipsius & Joseph Hall are admirably complemented by this reprint of James's translation of Du Vair's Philosophie Morale des Stoiques. The French text was printed several times between 1585 and 1641; the translation appeared in 1598. Because of its contemporaneity & inclusiveness, Kirk has preferred it to Chas. Cotton's 1664 version.

Du Vair initiated the suggestion which led Henry of Navarre to decide that Paris was worth a Mass; yet Dr. Kirk finds neosticism rather than raison d'état in this "worldly man of action": "Du Vair, above all the patriot, sought in a Christianized Stoicism the wisdom by which his country might withstand her trials." Such patriotism does not seem entirely compatible with Stoicism. Likewise, James, Bodley's first librarian, failed to practice what he translated: he engaged in religious controversy and persecuted Jesuits with zeal: "It is for his work as librarian rather than for the controversial writings which were his passion that he is remembered today."

Du Vair's philosophy is less systematic than that of Lipsius & strikes the modern reader as sound but trite. However, The Moral Philosophie should prove valuable for terms papers & theses particularly on passion's slaves such as Hamlet & Milton's Satan or on topics such as "Contrast the Neostoic Man with the Ideal Courtier."

The volume is beautifully printed & illustrated.

JMP

BROWNE: R.W. Ketton-Cremer. "Sir Thomas Browne prescribes." LTLS, 2, 596 (Nov. 2, 1951), p. 700. Presents seven prescriptions written by Browne in the language of the layman. These have been preserved in the "household book" at Gunton Park in Norfolk.

SIR THOMAS BROWNE:

REASON IN PSEUDODOXIA EPIDEMICA

Abstract of paper read by George Yost, Jr., Florida State University, to the 9th Annual Renaissance Meeting in the Southeastern States, April 1952.

In Pseudodoxia Epidemica Sir Thomas Browne tests popular doctrines by 3 great "determinators of truth": authority, reason, & experiment. Under these headings a minute analysis may be made of Pseudodoxia that will reveal B's mind at work. The author has limited the scope of this paper to one of the 3 "determinators," reason, & has taken all data from a sample of 37 consecutive pages.

The role of reason, broadly defined by B, varies from inquiry to inquiry in Pseudodoxia. In collating the data from the sample pages the author has found 15 "devices" of reason. These devices appear in a variety of combinations & separately and together constitute the role of reason. Sometimes 1 device dominates a whole inquiry. Devices illustrated in the paper include test by logic of cause and effect, test by consistency, alternative theory, argument from silence, reductio ad absurdum, invoking of providence, & analogy. One of the most interesting devices is the argument from silence, & certainly the most frequent is analogy.

In organizing his attack on a popular error, B. may bring up successively stronger types of refutations; or he may retreat, envelop, & finally refute. Sometimes after he has completely devastated an error he attacks the type of reasoning that brought it into being.

SPANISH

Hesse, Everett W. CATÁLOGO BIBLIOGRÁFICO DE TIRSO DE MOLINA (Incluyendo una sección sobre la influencia del tema de Don Juan). Revista ESTUDIOS, Madrid, 1949, with Supplemento Primero, 1951, & Segundo 1952 (available Department of Spanish, Univ. of Wisconsin).

Prompted by the tercentenary of the death of Tirso de Molina, Revista ESTUDIOS, journal of the Madrid Mercedarian order, issued in 1949 a large commemorative number containing varied contributions (mainly reprints) of a number of scholars. The bibliographical section, the work of E.W.Hesse (Wisconsin), is the most complete bibliography yet devoted to the subject, incorporating the previous efforts of such American investigators as Alice H. Bushee, Ruth Lee Kennedy, & Gerald E. Wade (the last 2 in part collaborators in this venture). Five sections are as follows: (1) MS & copies, (2) eds. in chronological order by centuries, (3) essays & books on Tirso's life & works, (4) re-workings, imitations & translations other than those of the Burlador, (5) the influence of the Don Juan theme, divided into essays & books on the Burlador & the theme, & re-workings & imitations. The bibliography (available in off-print form with the 6 last pages of the original missing) has since been supplemented twice & will probably continue to be supplemented until the possibilities of this perennial theme are exhausted—if ever.

Dr. Hesse's careful compilation provides a convenient guide through the maze of Tirso studies and consequent widespread bibliographies. The standard biblio. items & indices consulted run to some 45 (plus the usual histories of Spanish literature), the newspapers & journals included, to some 89. Probably no Golden Age dramatist now has so complete a compilation; the result displays the surprising abundance of activity, erudite, lyrical, novelistic, & musical, fomented by the genius of Tirso. The virtues & vices of such compilations are present; it is good to have many minor items rescued from oblivion, but it is unfortunate that (being compiled as it must be, with only limited reference to the items included) some indication of what is pertinent and of what is trivial cannot be given. It is unfortunate too that the listing could not be made available in a wider known journal. Washington & --Leonard R. Crimiale, Lee University

LOZANO: García, Barbara Macmillan. "Christóbal Lozano & the Legend of Lisardo." MODERN PHILOLOGY 47 (1949-50), 152-63.

Establishes the sources of the Lisardo story in Lozano's *Soledades de la vida* (1658) by showing that since the 2 popular ballads on the legend must post-date Lozano's version the main inspiration must come from Antonio de Torquemada's *Jardín de flores curiosas* (1570). A few other coincidences show that it is likely that L. had also read Céspedes y Meneses' Gerardo (1615-17). --Charles C. Mish, Md.

CERVANTES: Malkiel, Yakov. "Cervantes in 19C Russia." COMPARATIVE LITERATURE 3, 310-330.

An extended review of Ludmilla Buketoff Turkevich's *Cervantes in Russia* (Princeton, 1950), which contains "a wealth of noteworthy data difficult of access." --John Owen, Florida

BALLADS 1560-1750

A revised edition of C. H. Firth's *An American Garland Being a Collection of Ballads Relating to America, 1563-1759* is being prepared by William S. Powell of the University of North Carolina Library in Chapel Hill. He will appreciate references to broadside ballads of that period which might be included in this collection.

Edited by Arthur D. Matthews.

Miami



CARTHUSIAN CONTEMPLATION: LeMasson, Dom Innocent. *A Treatise on Interior Prayer*. London: Burns Oates, 1951. 36pp. 1s6d.

Prior of the Grande Chartreuse & rebuilders of that structure after its destruction by fire in 1675, Dom Innocent wrote several treatises on the spiritual life, based to a great extent on the meditative tradition which had persisted from the *Imitation of Christ* through to St. Francis de Sales, with particular attention to the idea of Providence, a stumbling block in much 17C theological writing. The present treatise, part of his 2-vol. *Introduction to the Interior & Perfect Life*, was written in 1689 in opposition to Quietism, & has hitherto appeared in Flemish (1697) & French (1911) translations. The counsels are much like those of Teresa of Avila, made popular in Caroline England by Abraham Woodward; the theme has reference to phases of Arnold & Hopkins in the 19C & the recent contemplative enthusiasm of Thomas Merton & Thomas Verner Moore. --J.E. Tobin, Queens College

BENET OF CANFIELD: Sheppard, L.C. "Benet of Canfield and his Rule of Perfection." DOWNSIDE REVIEW 69(1950-51), 323-332.

Some account of the English Capuchin (1562-1610), whose *Rule of Perfection* (1609) lies in the direct tradition of Western mysticism. Between 1600 & 1692 it was produced in no less than 50 eds. but was condemned by the Holy Office in 1689, possibly for being a Quietist work. --Albert C. Hamilton, Camb.

COSIN: Whiting, C.E. "John Cosin, Dean of Peterborough & Bishop of Durham." TRANS. OF THE ARCHITECTURAL & ARCHEOLOGICAL SOC. OF DURHAM & NORTHUMBERLAND 10 (1950), 310-29.

Interesting account of Cosin's career & defence of the Church of England. His *Hours of Prayer* (1627), written at the command of Charles I provoked Will. Prynne's *Brief Survey & Censure of Mr. Cozens his Cozening Devotions*. --Albert C. Hamilton, Camb.

MUGGLETON: Letter from Albert D. Mott (U. of Cal. Berkeley 5) requesting information about Lodowick Muggleton, a 17C religious figure. LTIS 2,604, p.837.

TAYLOR: Letter from W.J. Brown on "Jeremy Taylor's Sermons." LTIS, 2,606 (Jan. 11, 1952), p. 25. In an unpubd. mss. of John Evelyn, there are summaries of 8 sermons preached by Taylor. JAB

QUAKERS: Ross, J. "Some Byways in Quaker Research" JOURNAL OF THE FRIENDS' HISTORICAL SOCIETY. 43 (1951), 43-56.

An account of Sir Daniel Fleming who, after the Restoration was the chief persecutor of Friends in Westmorland. In 1663 he was the leader of the justices who attacked Geo. Fox, Margaret Fell & others. The account is taken largely from his own remarkable collection of memoirs left after his death in 1701.

JABLONSKI: Sykes, Norman. *Daniel Ernst Jablonski & the Church of England: a Study of an Essay towards Protestant Union* (London: SPCK, 1950) is reviewed by M.R. in ENG. HIST. REV. (Jan. 1952, p.127). "An informative & lucid account of the various negotiations for a union between the German reformed churches & the Church of England in the late 17 & 18 C's. Jablonski (Oxford educated) became court preacher at Berlin in 1693 & was, with Leibniz, the initiator & guiding spirit of the movement." RBV

PAINTING

Dupont, Jacques and Mathey, Francois. The Great Centuries of Painting The Seventeenth Century. The New Developments in Art From Caravaggio to Vermeer. Geneva, Paris, New York: Skira, 1951. \$12.50. 136pp. 64 color reproductions.

This latest addition to the Skira series contains 64 full-color reproductions of significant 17th C. art. The text is divided into 5 sections. The last entitled "Plays of Light; Forms in Movement; Renderings of Volume" reproduces works by Caravaggio, Saraceni, Ter Brugghen, De Ribera, & George De La Tour. The most striking is Caravaggio's Vocation of St. Matthew from the St. Matthew sequence in the Church of S. Luigi dei Francesi. The editors comment on it as follows:

It would be interesting to know whether some sudden inspiration came to Caravaggio at this time, for he now succeeded in breathing new life & immediacy into his subjects, while locating them in contemporary settings as 17th C. painters had done. Such is the dramatic intensity of these works that we feel he pictures himself as personally taking part in them. In that dimly-lit gambling den (of the vocation of St. Matthew), is it not C. himself to whom Christ's finger points & who alone is stricken with remorse? All the poetry of his art is present in that single ray of light...

In this section, paintings such as Caravaggio's The Death of the Virgin and La Tour's St. Sebastian Returned by St. Irene by revealing varied treatments of theme, modeling, and color illustrate the "eclectic" or "academic" schools of painting which were to come to an unexpected flowering in the art of Poussin.

In Part 2, "Color, Texture, Emotion," the editors present an illuminating introduction to the works of Velasquez, Le Nain & Titian. Velasquez' Christ in the House of Martha, The Water Carrier, & the better known Portrait of Philip IV are considered in the "Tradition of the psychological portrait and the court portrait" which strongly influenced Velasquez. A treatment of Le Nain's genre scenes is also important.

In Part 3, "A New Awareness of Time, The World of Rembrandt, The Portrait," the editors feel that the originality of Rembrandt comes to a great extent from his use of chiaroscuro which produced "that underworld of shadows and light peopled with biblical memories, contemporary moments and portraits of himself. Included here with illuminating critical comments are Bathsheba, Portrait of the Artist as an Old Man, and others. In considering the evolution of the portrait, the editors take cognizance of the background of Humanism, of Leonardo's experimentation, and of the great desire on the part of Montaigne, Descartes, and others to inculcate in man the idea "that his own existence was intellectually more necessary to him than the existence of God."

Part 4, "Color Rhythms" & "Architectural Compositions" includes the paintings of Rubens, Poussin & Claude Lorrain. Rubens' The Conquest of Tunis, The Capture of Paris by Henry IV and The Kermesse are examined. The classical qualities in the art of Poussin and the spatial effect in his landscapes illustrate the 17th C. concern with the monumental and the dramatic which had been so strongly encouraged by Michelangelo. However, Poussin's landscape of which Orion is the subject and which was later discussed by Hazlitt in On a Landscape of N. Poussin is not included.

In Part 5, "The Ordering of Space," provides excellent reproductions of the still lifes of Bosch's Musical Instruments, and selections from Zurbaran,

Baugin and Van Streeck. This section is brought to an end with a consideration of Vermeer's Young Woman at a Casement, Girl in a Red Hat, The Love Letter, & others representative of the intricate detail and complication of form which was to give rise to the Baroque. --Herschel M. Sikes, N. Y. U.

SPANISH

FROM OUR SPANISH CORRESPONDENT, ANTHONY KERRIGAN. (Mr. Kerrigan has recently published in Spain a volume of poetry Lear in the Tropic of Capricorn.)

Winter Season in Barcelona: 17C Music and Other Observations

The winter season of music in Barcelona, Spain's most musically conscious city, was highlighted, as far as chamber music is concerned, by a series of four concerts featuring 17C music. An opera company equal if not superior to the Metropolitan in all departments (the orchestra is clearly superior) meanwhile continued about its annual presentation of the standard classics well done--with a heavy emphasis as always on Wagner, plus a not overmodest intercalation of Catalan composers. It was a full chamber orchestra known as "The Friends of Classical Music" which gave the 4 concerts of early music. (The group was founded in 1936, the year that marked the opening of the Spanish Civil War, to promote the playing of 17 & 18C music.) The series was presented in collaboration with one of the many fine choral groups of Cataluña--the Catalan proclivity for vocal expressiveness, most evident naturally in choral works, makes itself felt even in their performance of instrumental music. The first of the four concerts consisted entirely of 17C works, the program reading as follows: Heinrich Schütz, The Seven Words of Christ on the Cross; Giacomo Carissimi, the biblical oratorio Jephtha; the Concerto Grosso, opus 6 no. 11, of Arcangelo Corelli; & the Concerto Grosso, opus 3, no. 8, of Antonio Vivaldi.

None of these works was performed with esoteric preciousness or in a pedantic introverted manner; rather, the music was sung & played with the usual Catalan vitality. In this sense it retained much of its original spontaneity & gusto. Still, one might have wished for more restraint in the use of vibrato on the part of the string players. In early performances of this music little or no vibrato was employed & the tonal quality evoked was not that produced by the Catalans.

The love of performing vocal music seems very Spanish in nature--the Catalans representing the highest development along these lines. Gypsy singing has influenced all of Spain, & the most disciplined & dignified expression of this strong vocal penchant is found in Cataluña. The Orfeó Català is the most famous of the province's choirs, but there exist many other Orfeó groups. Also, many non-professional singers meet regularly to sing for pleasure. In large part the repertoire consists of 15 & 16th C. music. The isolation of Spain as regards the exchange of musical materials & ideas makes the widespread performance of early music all the more remarkable there.

Cataluña's capital city also boasts a certain availability of early instruments. Ignacio Fleta, local violin maker, turns out gambas, vihuelas, lutes, gothic harps, etc. on demand. It is thus surprising that more of these instruments are not used in the public performance of early music, although there is one local group which meets privately to play early works on the original instruments. These people have access to much of the antique music due to the labors of another Catalan, Higinio Anglés, who has compiled many volumes of early religious & secular music.

FRENCH

Edited by Edith Kern, Kansas

Helmut A. Hatzfeld presents a new approach to the understanding of French literature in his book Literature through Art (N.Y.:Oxford U.P.,1952). He dedicates an important chapter to 17C literature entitled "The Baroque of the Seventeenth Century" & containing subtitles such as "The Assimilative Imitation of Antiquity," "The New Feeling for Nature & Landscape," "Predominant Interest in Human Personality," "The Harmonious Fusion of Reason & Sentiment, Géométrie & Finesse," "Jesuitism & Jansenism in the Arts," "Inwardness of Everyday Life," and "Artistic Expression of Bienséance."

As indicated by the title of the book, Hatzfeld attempts to establish in detail the interrelationship between art & literature & to explain one with the help of the other by pointing out revealing parallels. His emphasis is not so much on matters of structure as it is on problems of sentiment and of the spirit which pervades both art & literature. Thus he shows that "baroque resignation" expressed in all its psychological shades in literature from Malherbe to Bossuet is condensed in a single picture by Poussin. He points out the parallel between Tristan l'Hermite's mythological idealized dream landscapes (cf. his poem La Mer) and Claude Lorrain's paintings. He sees the same forgetfulness of time & space, the same attempt to sketch the unchanging essence of the world, in Racine's tragedies & Lorrain's art (cf. for example, the Embarkation of the Queen of Sheba). Le Brun's animal sketches, which undoubtedly represent a satire of man, furnish an aid with regard to the problem of the meaning of La Fontaine's fables.

When it is a question of portrayal of character, literature & art seem to approach the problem with equal subtlety & penetration.

Hatzfeld mentions the fact that the chiaroscuro of the Italian baroque is used sparingly in French art. When employed, however, as in Georges de la Tour's picture St. Sebastian Mourned by Women, it creates most effectively an actual as well as a spiritual tenebroso. This tenebroso is to be found also in Racine's plays where characters frequently recall events that took place against a background of nocturnal parades with lighted torches & flaming palaces. (Compare Andromaque, Britannicus, & Bérénice). Hatzfeld compares the feeling for rhythm and space expressed in the architecture of Le Nôtre to the illimitable rhetorical flights of Bossuet & "le silence éternel" and "les espaces infinis" that frightened Pascal.

The "beau désordre of 17C French art in which parts "are subdued to a unity" is exemplified by Mansart's architecture at Versailles & found its literary interpretation in Fénelon's Dialogue des morts where Poussin is made the mouthpiece of this ideal.

Most interesting perhaps is Hatzfeld's observation concerning the inwardness & individualization of French art as exemplified in a painting by Louis Le Nain, entitled Peasant Family, in which every person seems to be isolated in contemplative dignity. As a literary parallel he cites Pascal's words: "Toute la dignité de l'homme consiste en la pensée." This stress upon inwardness becomes even more striking if we compare the French picture to peasant scenes in Flemish paintings. --Amusing are some allusions, in the chapter, to the concept of bienséance.

Whereas no gruesome acts were tolerated on the stage, bienséance in painting forbade portrayal of certain animals such as the ass, the cow, & the camel. Thus in Poussin's Eliezer et Rebecca, the camel necessary to the story is replaced by a wreath of jeunes filles en fleur.

Hatzfeld concludes this chapter on 17C literature & art by stating: "With these examples...it must be clear that France, in mitigating the baroque exuberance of Europe by a well-digested study of classical mesure, created a civilization which, in all its features, maintained the classical spirit of reason & taste without losing thereby the outlook on the infinite & eternal, the reason of the heart, and the great Christian values, which are particularly responsible for the sublime, heroic, moral aspects of this civilization called the classicisme français."

Mélanges d'Histoire du Théâtre offerts à Gustave Cohen (Paris: Nizet, 1950), tells the amusing story of a "tragedy" which, owing its existence to misinterpretation, found its way into various dictionaries & was kept alive there for 119 years until a 19C scholar noticed the intruder & made truth triumph over error.

In the Romanic Review, 6 (Feb., 1952), T.E. May offers an interesting suggestion concerning the origin of the word picaro (pp.27-33).

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Borgerhoff, E.B.O. The Freedom of French Classicism. Princeton U.P., 1950. Reviewed by P.A. Wadsworth, MP, 49(1951-2), 67-68; & by H. Kurz, Symposium, 5(1951), 351-56.

According to Wadsworth, B. envisages French classicism not as a brief literary movement, 1660-85, but as a mental outlook, an approach to art which balanced heart & reason; the esprit de finesse & the esprit de géométrie, which prevailed in France almost 100 years. "The many weaknesses & disconcerting targets of this book are redeemed by the author's incisive & colorful style, by his deft handling of ideas, and by his flashes of critical insight."

Kurz praises "this wise & sensitive book" as a departure among American studies offering an analysis of the anxieties, motives, & ideals of the classicists. "The author has made a start in fulfilling Mornet's desire to view the classic works not as they appear to us but rather with the impact they caused upon their contemporaries."

